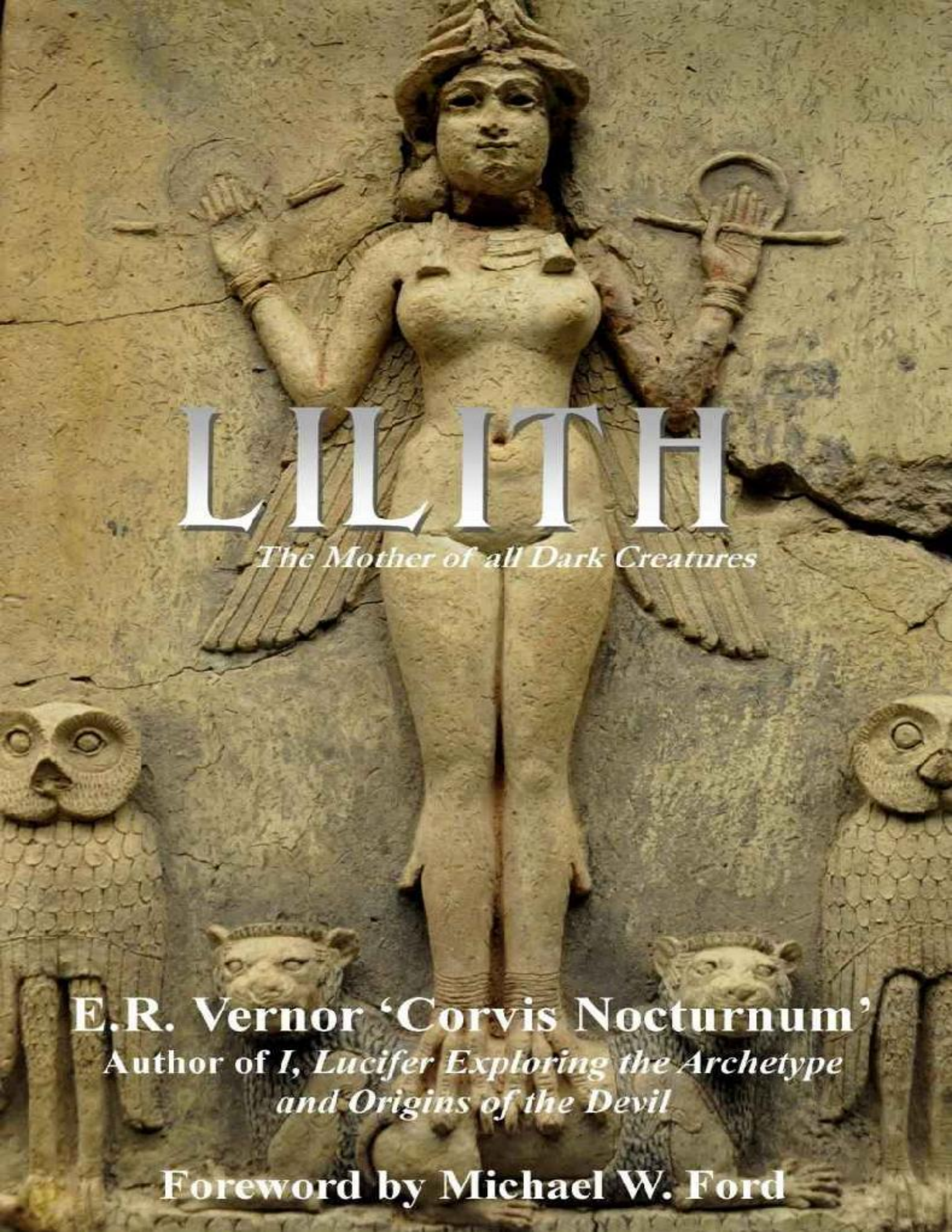
LILITH
The Mother of all Dark Creatures
E.R. Vernor 'Corvis Nocturnum'
Author of I, Lucifer Exploring the Archetype and Origins of the Devil
Foreword by Michael W. Ford

LILITH

THE MOTHER OF ALL DARK CREATURES

BY

REVEREND

E.R. VERNOR

CORVIS NOCTURNUM

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~ Joseph Laycock *Vampires Today: The Truth about Modern Vampirism*
Lilith The Mother of All Dark Creatures

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Books by the author include:
Embracing the Darkness; Understanding Dark Subcultures, (Dark Moon Press, 2005)

A Mirror Darkly , (Dark Moon Press, 2006)
Promethean Flame, (Dark Moon Press, 2008)
Allure of the Vampire; Our Sexual Attraction to the Undead, (Dark Moon Press, 2009)
Cemetery Gates; Death and Mourning through the Ages, (Schiffer Publishing, 2011)
I, Lucifer: Exploring the Archetype and Origins of the Devil, (Schiffer Publishing, 2011)
Satan's Minions: Fallen Angels, Demons and other dark creatures, (Dark Moon Press, 2011)
Walking the Path of the Ancient Ways: pagans in their own words, Corvis Nocturnum and Andrieh Vitimus, (Dark Moon Press, 2012)
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Haunted Houses and Other Spooky Attractions in America, Kevin Eads and E.R. Vernor (Dark Moon Press, 2016)

Dedication

To the following people whose works, appearance and actions inspired this writing: Michael W. Ford, for your foreword and assistance in locating additional research material. Rosemary Ellen

Guiley for your work on so many dictionary's, it helped greatly. To

mydear friend Michelle Belanger, for your stories and songs onLilith

and other creatures of the night.

TABLE OF CONTENTS

Dedication..... 15
Foreword..... 19
Introduction 23
CHAPTER ONE..... 25 THE
DARKGODDESS IS BORN..... 25

Lilith as Adam's first wife..... 29
The Dead Sea Scrolls..... 34
Kabbalah and the Zohar..... 39
Lilith of the ancient text Zohar 42
Shedim cults..... 65
CHAPTER TWO..... 67
THE DARKMOON PHASE..... 67
Lilith in the Renaissance Period 70
CHAPTER THREE..... 77
CHAPTER FOUR..... 87
Dark Goddess 88
Lilith in modern Feminism..... 90
Lilith in Popular Culture 91

Foreword
Michael W. Ford

I met Reverend E.R. Vernor at the July 2014 2nd International Left Hand Path Conference in Indianapolis, Indiana. I immediately found him to be a highly intelligent, inspired and focused individual who was as deeply committed to his path as am I. As an artist, author and speaker he does a great service to the Left Hand Path community. You will find this work to be an excellent introduction to Lilith from an authority who respects the sinister and the various types of shadows cast.

Lilith as we recognize her now is one of the most illustrious and potent representations of the Adversary; a seeming ideal archetype for the woman who commands and controls desire, potent for the man who

adores her rebellious and predatory nature. Lilith manifests desire and lust, a liberated a predatory type of spirituality found not only in woman, but in humanity. Christians detest the demonic because they attempt to deny that it is a natural part of humanity, the primal instinct of survival, conquering and dominating while satisfying our lusts. They deny their

natural instincts so much that it finds expression in deeds found much lesser than their so-called “god” and bible would tolerate. Thanks to the human mind and our inclination to hypocrisy, they are able to ask for

constant forgiveness and convince themselves that being washed in the

spiritual blood of an executed Galilean criminal makes all better. This is indeed a funny world we live in.

Syncretism is a term which explains the evolution of deities over time from interaction with cultures and in turn, assimilations to essentially create new ones. Lilith is a goddess who benefited greatly from this,

surviving as a queen of demons who resists the woman-hating religion of the 12thCentury Jewish mystics and Christians by manifesting primal instinct and the predatory spirit inherent in humanity. Lilith as we know her primarily from Jewish mysticism as the Bride of Samael and Queen

of Demons has a very deep and illustrious past, origins stemming from

the wide range of traditions in the Ancient Near East and even in Greece.

Lamastu, originallya goddess and daughterof the powerful sky-godAnu,

having the rather odd appetite of the flesh and blood of babies, found herself at odds with the ruling pantheon of Mesopotamian gods. Lamastu was cast out of the heavens and while still retaining her status as a goddess, found no cult to offer to her and was dwelling between the

Underworld and the Sky along with a myriad of demons in Assyrian and

Babylonian culture. She could be thwarted temporarily by the King of

the Wind Demons, Pazuzu, yet still found a home to constantly look for the flesh of babies wherever a new mother was bringing forth young.

Lamastu did not limit her palette to just children, however. Adolescents and adults were also prey when she could not obtain her choice substance of young flesh and blood.

Lilith is also found in the triad of night and wind demons known as Lilu, Lilitu and Ardat Lili. These spirits are nocturnal specters who have their origins in those who died dissatisfied. Lilu, the male counterpart to Lilitu are a sub-class of ghosts who died in a state of virginity and never knew the pleasures of love and carnal satisfaction. The Lilitu are succubi and Lilu is an incubui. The Ardat Lili is the “Handmaiden of Lili” and is a type of predatory ghost turned demon and vampire. The union of these

night and wind spirits (of which Pazuzu is King) are united with Lamastu in Sumerian and Babylonian god-lists as “Lamastu of the Night” (^{d}Dimme-gi), being equated with Lilitu. The popular etymologyis derived from the Semitic lyl, “night”. In an old incantation which invokes her names, Lamastu is identified as Ardat Lili, found on a cylinder in a Hellenistic grave in Ugarit. The Aramaic language preserved Lilitu as the Hebrew

Lilith, during the 12thCentury completing her transformation with assimilated goddesses such as Ishtar and even Ereshkigal.
Reverend E.R. Vernor has a very special work for you; his dedication to the historyand mythologyof Lilith will inspire and haunt you. Perhaps you may begin to perceive Lilith beyond just a demon and a reflection of our darkest instincts and desires. It is no surprise that Lilith’s gateway into our world is the mirror in Jewish mythology, her timeless existence found to remain constanteven after more than 2,000 years ofevolutionand the disappearance of ancient cultures. Not even Christianity could stop her, for when you gaze into the mirror at night, our beautiful and terrifying Queen of Demons stares back at us. Indulge and listen to the wisdom she whispers, for she is coiled deep within all of us.

Michael W. Ford

April 15, 2015

Spring, Texas
Introduction
E.R. Vernor “Corvis Nocturnum”

The figure Lilith is forever entrenched in our mind, as the mother of all dark creatures. From ancient artifacts to modern day film and comic

books, we continue to see her as a modern day vengeful feminine antihero.

In my research of the book

I, Lucifer: Exploring the Archetype and

Origins of the Devil from Schiffer Publishing, I found many connections to his feminine counterpart, Lilith. So, I saved all my notes, thoughts and the images for later use, which is now greatly expanded on here. There are surprisingly few texts on her outside of heavily academic works by writers with a Phd. It has been my goal to take all the information I could compile into a easier to comprehend book and condense it down into a

shorter form to quicklyexplain the far past to ourcontemporary views on this fascinating archetype of folklore and legend.

Reverend E.R. Vernor
CHAPTER ONE

THE DARK GODDESS IS BORN

L

ilith is most well-known as the demoness/goddess who, according to Abrahmic religions, was the first woman, created by god at the same time as Adam, unlike Eve who was created *from*

Adam. Lilith, as we will see, did not submit to Adam's will and left the Garden of Eden. Duringmedieval times, in the controversial work known as the *Alphabet of Ben Sirah* was the first to describe her in more depth than in anyone place previously. Lilith's exact origins are rather obscure, but her Sumerian and Babylonian, Greek/Roman predecessors were malevolent and demonic in nature. Later still she has been cast as everything from a dark goddess, a succubus, a vampire and last but certainly not least as a powerful archetypal figure for modern women to resist being held subservient to anyone. Of all the feminine goddesses in the history of man, none stand alongside the Devil as his equal enough save one. The Mesopotamian night demon known as Lilith dates back to 3000 B.C.E. when she was simply known as a wind spirit known as Lilitu. Beings of destruction in nature that brought disease, illness and even death, these spirits caused nightmares to the unfortunate souls of one of the earliest civilizations of humanity.

Lilith is the most key of female demons in Jewish legend. Historically, she is actually older than Judaism, with her earliest appearance is probably in ancient Sumer, as a minor character in a prologue to the *Epic of Gilgamesh*. In my literature class in college we had to read the entire tale – which wasn't terrible for me as it was for other students because I was taking notes knowing it might come in handy. Scholars say that the more common name of Lilith appears in 700 B.C.E. in *Gilgimesh and the Huluppa Tree*. The University of Chicago in 1938 released a Assyriological study on Sumerian culture. In this publication we find the translated works of S. N. Kramer reconstructed the oldest written tale as follows:

"After heaven and earth had been separated and mankind had been created, after Anu, Enlil and Ereskigal had taken possession of heaven, earth and the underworld; after Enki had set sail for the underworld and the sea ebbed

and flowed in honor of its lord; on this day, a huluppa tree (probably a linden tree), which had been planted on the bank of the Euphrates and nourished by its waters, was uprooted by the south wind and carried awaybythe Euphrates. A goddess, who was wandering along the banks seized the swaying tree and--- at the behest of Anu and Enlil-
- brought it to Inanna's garden in Uruk. Inanna tended the tree carefully and lovingly; she hoped to have a throne and a bed made for herself from its wood. After ten years, the tree had matured. But in the meantime, she found to her dismay that her hopes could not be fulfilled. Because during that time, a dragon had built its nest at the foot of the tree, the Zu-bird was raising its young in the crown, and the demon Lilith had built her house in the middle. But Gilgamesh, who had heard of Inanna's plight, came to her rescue. He took his heavy shield, killed the dragon with his gigantic bronze axe, which weighed seven talents and seven minas. Then the Zu-bird flew into the mountains with its young, while Lilith, petrified with fear, tore down her house and fled into the wilderness."

The ancient Babylonian texts depict Lilith as a prostitute of the goddess Ishtar. The Lilitu, the Akkadian Ardat-Lili and the Assyrian La-bar-tu weredemon like figures like Lilith, bringers of disease and uncleanliness. Ardat is derived from the word ardatu, which is another name for prostitutes and also for young unmarried women, meaning maiden. Older Sumerian texts saythat Lilitu is called the handmaiden of Inanna or other translations are blur of the two statements of the two, saying, "Inanna has sent the beautiful, unmarried, and seductive prostitute Lilitu out into the fields and streets in order to lead men astray."

Another tale in the Lilitu mythos was of the Lamashtu, a demon thought to harm childbearing women and children. Lamashtu was a similar related Mesopotamian demon that helped contribute to the Lilitu mythology. This demon was thought to harm children and women during childbirth. The Lamashtu was described as having bird talons for feet, having a lioness head and is often depicted as a fearsome creature with wild animals, just as depictions in clay tablets show Lilith. Both beings had statues, amulets, and incantations against her. Interestingly enough, when referencing her wings, I located a passage that read in the winged creatures (some depictions of Lilith are winged) says"…*a multitude of sins is in her wings."* As close as I

could find it was about the same time frame as Lucifer metamorphing into a human with animal features. The stories run the range of calling her a prostitute in most tales and in others as the demoness Lilith. Talmudic depictions Lilith illustrate her essential wings and long hair, dating back to her earliest extant mention in Gilgamesh:

"…. abortion had the likeness of Lilith its mother is unclean by reason of the birth, for it is a child but it has wings."

Talmud is the name that comes from a Hebrew word meaning "study," and is a compendium from past rabbis of legal discussions, and stories and meditations on Biblical passages.

Lilith as Adam's first wife

The idea that Adam's had a wife before Eve maybe a surprise to most people, however several sources make mention of it. In the Book of Genesis; while Genesis 2:22 describes God's creation of Eve from Adam's rib, yet earlier, in Genesis 1:27, it seems to indicate that a woman already had been made. The wording before creating Eve states, "So God created man in his own image, in the image of God created he him; male and female created he them." Alluding to a second female. The earliest known reference to Lilith as Adam's first wife is in *The Alphabet of BenSira*, dating somewhere between the 8th and 11th centuries that places Lilith's creation after God's words in Genesis 2:18 that "it is not good for man to be alone". He forms Lilith out of the earth from which he made Adam, but the two argue about their positions during intercourse. Lilith claims that since she and Adam were created in the same way, they were equal, and she refuses to "lie below" him. She said, 'I will not lie below,' and he said, 'I will not lie beneath you, but only on top. For you are fit onlyto be in thebottom position, while Iam to be the superior one.' Lilith responded, 'We are equal to each other inasmuch as we were both created from the earth,' thus the impasse, and flew from the Garden of Eden. By doing so, Lilith becomes unique in that she is not touched by "original sin", having vacated well before Eve came into being.

The angels left God and pursued Lilith, whom they overtook in the midst of the sea and told her God's wishes that she return to Adam, but Lilith refused

to comply. The angels said, “We shall drown you in the sea.”

“Leave me!” Lilith replied. “I was created only to cause sickness to infants. If the infant is male, I have dominion over him for eight days after his birth, and if female, for twenty days.' "When the angels heard Lilith's words, they insisted she go back. But she swore to them by the name of the living and eternal God: 'Whenever I see you or your names or your forms in an amulet, I will have no power over that infant.' She also agreed to have one hundred of her children die every day. Accordingly, every day one hundred demons perish, and for the same reason, we write the angels names on the amulets of young children. When Lilith sees their names, she remembers her oath, and the child recovers.”
Lilith then went on to mate with Samael (other stories say it was Asmodeus) and Liliam, various other demons she found beside the Red Sea, creating countless lilin. Lilith and her daughter Lilim. To clarify here, in Mesopotamian demonology, and in Jewish mythology, Lilin is a term for night spirits that attack men. They had less power than gods, more like sirens or demigods of other religions.

Scholars have also pointed out that lilitu the feminine demon has been identified with the Hebrew word lilu, and in the *Book of Isaiah*, Lilith is referenced as *onokentauros* also means lamia, or witch. It was said that King Solomon, who commanded the Goetic demons through binding and his ring, forced the Lilin dance for him.

The Book of Isaiah is a compendium of Hebrew prophecy, whichscholars speculate was written by Isiah, the prophet lived 742–701 B.C.E.. In the Book of Isaiah, the prophet encourages God’s people to avoid entanglements with foreigners who worship alien deities. In Chapter 34, the prhophet writes of a chaotic, desert land where the soil is infertile and wild animals roam: “Wildcats shall meet hyenas…goat-demons shall greet each other…there too the Lilith shall repose.”
In the *Gilgamesh* and the Isaiah passages, Lilith flees to the desert, which merges these writings with Genesis, and in *The Alphabet of Ben Sira* her destination is the Red Sea.

The history and purpose of *The Alphabet of Ben-Sira* is unclear. It is a collection of stories about heroes and villains of both the Bible and Talmud,

it may have been a collection of folk-tales, a refutation of Christian dogma, but in any case, the text was accepted by the Jewish mystics of medieval Germanic peoples, and is the earliest surviving source ofthe story. The concept that Lilith was Adam's first wifebecame only widely known with the 17th century writing of the script *Lexicon Talmudicum* by Johannes Buxtorf.

An Armenian writer named Avetik Isahakyan describes Lilit (not Lilith) as Adam's first wife, and accordingto this version, God created Lilit from fire and Adam from clay/dirt as in other stories. Lilit didn't like how Adam smells like dirt. In the end she escapes with the Satan in the shape of snake. And only after that God created Eva from Adam's bone, so that she would always be with him. "But though Adam's lips said Eva, but his soul always echoed Lilit.

“And I, the Instructor, proclaim His glorious splendor so as to frighten and to te[rrify] all the spirits of the destroying angels, spirits of the bastards, demons, Lilith, howlers, and [desert dwellers…] and those which fall upon men without warning to lead them astray from a spirit of understanding and to make their heart and their […] desolate during the present dominion of wickedness and predetermined time of humiliations for the sons of lig[ht], by the guilt of the ages of [those] smitten by iniquity – not for eternal destruction, but for an era of humiliation for transgression."

There is a limestone wall plaque, discovered in Arslan Tash, Syria, in 1933, which contains a horrific mention of Lilith, that may date back to the seventh B.C.E. The tablet’s translation reads:

“O you who fly in (the) darkened room(s), Be off with you this instant, this instant, Lilith. Thief, breaker of bones.”

It is thought that if Lilith saw her name written on the plaque, she would fearrecognition and flee. The plaquethus offered protection from Lilith’s evil intentions toward a mother and child. At critical junctures in a woman’s life—such as menarche, marriage, the loss of virginity or childbirth—ancient peoples thought supernatural forces were at work. Lilith stories and amulets probably helped generations of people cope with their fear. Superstitious people have always needed to explain away that which scared

them and when it came to deaths during childbirth or in times of a high rate of infant mortality, it was simple to place the blame on Lilith.

Another text discovered at Qumran, conventionally associated with the Book of Proverbs, credibly also appropriates the Lilith tradition in its description of a precarious, winsome woman – The Seductress The ancient poem – dated to the first century BCE but plausibly much older – describes a dangerous woman and consequently warns against encounters with her.

The Dead Sea Scrolls

Lilith resurfaces again in the Dead Sea Scrolls. A group known as the Qumran, a sect that was heavilyengrossed in demonologymayhave been the ones who wrote in the scrolls (specifically, in the *Song for a Sage*, a hymn that might possibly have been used in exorcisms.) It has been translated into saying, “And I, the Sage, sound the majesty of His beauty to terrify and confound all the spirits of destroying angels and the bastard spirits, the demons, Lilith. . ., and those that strike suddenly,to lead astray the spirit of understanding, and to make desolate their heart.”

The Qumran community reflects the Isaiah passage, and earlier vicious characterization of Lilith.

During the time the Talmud was completed, people living in the Jewish colony of Nippur, Babylonia, used Lilith’s image on many objects. Archeologists have unearthed the remains of ceramic bowls called incantation bowls that have Aramaic spells inscribed on them. If the Talmud demonstrates what scholars thought about Lilith, the incantation bowls, dating from approximately 600 C.E., is on display at Harvard University’s Semitic Museum has the inscription of protection which says, “Thou Lilith. . .Hag and Snatcher, I adjure you by the Strong One of Abraham, by the Rock of Isaac, by the Shaddai of Jacob. . .to turn away from this Rashnoi. . .and from Geyonai her husband. . .Your divorce and writ and letter of separation. . .sent through holy angels. . .Amen, Amen, Selah, Halleluyah!”

According to popular folklore, demons did not only killed infants, they would also produce depraved offspring by seducing and having intercourse,

which leads us to the vampire connection to the demonic creature called the Succubus or male version, the Sucubi. Although the Talmudic references to Lilith are sparse, these passages provide the most comprehensive insight into the demoness appearance in literature which both echo not onlyLilith's Mesopotamian origins in later aspects of Talmudic depiction of Lilith that mentions her wings and long hair, dating back to her earliest mention in Gilgamesh, but also her Sucubbus traits described in the Talmud with regard to Liliths insatiable carnality, as the demoness assuming the form of a woman in order to sexuallytake men byforce while theysleep. Centuries after the Dead Sea Scrolls, Babylonian rabbis completed the Talmud around 600 C.E. In its passages, it speaks of female demons with "long hair" (*Erubin* 100b) and wings (*Niddah* 24b).

The Talmud reinforces Lilith older impressions of her as a succubus, a demon in female form who had sex with men while the men were sleeping, stating "One may not sleep in a house alone [in a lonely house], and whoever sleeps in a house alone is seized by Lilith."

During the 130-year period between the death of Abel and the birth of Seth, the Talmud tells the tale that during this time a distraught Adam separates himself from Eve, when he becomes the father of "ghosts and male demons and female [or night] demons," i.e. Lilith, (*Erubin* 18b). Yet the most innovative perception of Lilith offered by the Talmud appears earlier in section called Erubin, and is responsible for yet another lasting aspect of the Lilith myth for centuries, is that she is the mother of all dark creatures. In the130 years after his expulsion from the Garden of Eden, during which Adam slept with Lilith and fathered male demons and female demons, in this case called night demons, translations of Biblical scripture says, "And Adam lived a hundred and thirty years and begot a son in own likeness, after his own image, from which it follows that until that time he did not beget after his own image…When he saw that through him death was ordained as punishment he spent a hundred and thirty years in fasting, severed connection with his wife for a hundred and thirty years, and wore clothes of fig on his body for a hundred and thirty years."

The interpretation of Adam and Eve and the aspects of Lilith as the conscious and subconscious is not rare. Carl Jung, the forefather in

psychology who dealt with the Shadow of our psyche used Tarot for interpretation of symbolism. The Lovers Card of the Tarot uses this symbolism, often including the artwork of an Angel who represents the Higher Self in some decks.
In this case, Adam is the Image of the Divineand is depicted as a final result of the Divine's manifestation. If one uses the aspects of both Tarot and the teachings in the Qabalistic Tree of Life, Adam is Malkuth, which means Kingdom, i.e., our physical world and represents the conscious waking consciousness mind - or ego/sense of self.

Eve is the representation of our subconscious, with no free will of her own, being a mere extension/other half of Adam, and the complete polar opposite of Lilith.

Lilith, conversely, is the Shadow Self as Jung would use – the opposite of 'ego' in the subconscious, that part of us that is most animal like, defiant, passionate, and our baser instincts – indeed, everything society frowns on. Our morallyuptight societythat has been taught forthousands of years to suppress everything within that is most natural sexual or 'our carnel nature,' and Lilith is the raw personification of it unchecked.

BarbaraBlack Koltuv, a clinical psychologist and a Jungian analyst wrote *The Book of Lilith*, which contains much on Jung's ideas about symbolism, archetypal theories and the deep history of Lilith was one of my earliest starting points.
Samael, another name for the Devil, as I pointed out in *I, Lucifer Exploring the Archetype and Origins of the Devil*. In ancient writings, Samael was also God's executioner - the Prince of the Seraphim- those Fiery Serpents who, at one point, sent to punish the Israelites in the book of Exodus, and to purify by fire those who wished to enter the Temple.

Kabbalah and the Zohar

In the Kabbalah Lilith appears as the Seductress in many passages, and she does in the *Zohar*, which describes an account of Lilith's birth in Eden. The *Zohar* means splendor in Hebrew, is the name of a fundamental kabbalistic book, first compiled in Spain by Moses de Leon in the mid-1300s.To the Kabbalists (membersof the late medieval school of mystical thought), the

Zohar's mystical and allegorical interpretations of the Torah are considered sacred. Lilith of the *Zohar* is based off an interpretation of Genesis 1:27 ("And God created man in His image, in the image of God He created him; male and female He created them"), and the interpretation of this passage in the Talmud. If one switches the wording from "He created him" to the plural "He created them," in Genesis 1:27, the Talmud would indicate that the first human being was a singular androgynous creature, that has two distinct halves: "At first it was the intention that two [male and female] should be created but ultimatelyonlyone was created" (*Erubin*18a). Thisisverified much later in the *Zohar* that states the male and female were soon separated. The female portion of the human being was attached on the side, so God placed Adam in adeep slumber and "sawed heroff from him and adorned her like a bride and brought her to him." The *Zohar* says the detached portion is "the original Lilith, who was with him [Adam] and who conceived from him" (Zohar 34b), and that that as soon as Eve is created and Lilith sees her rival clinging to Adam, Lilith flies away from Eden enraged.

In the Qliphoth Lilith known as an evil but beautiful woman, who transforms into a blue, butterfly-like demon, as one of the Sephirah named Malkuth in the Kabbalistic Tree of Life. Malkuth is the lowest Sephirah, the realm of the earth, and it is associated with the power of seduction.

The Qliphoth is the unbalanced power of a sephirah. Malkuth is the lowest sephirah, the realm of the earth, into which all the divine energy flows, and in which the divine plan is worked out. However, its unbalanced form as Lilith, the seductress, is obvious. The material world, and all of its pleasures, is the ultimate seductress, and can lead to materialism unbalanced by the spirituality of the higher spheres. This ultimately leads to a descent into animal consciousness. The balance must therefore be found between Malkuth and Kether, to find order and harmony, without giving into Lilith, materialism, or Thaumiel, Satan, spiritual pride and egotism.

In 70 AD, another mythos added to the story, taken from earlier Pagan ideas, where the union of the male and female aspects of the universe are seen as paramount to the continued existence of creation, known as the Sacred Marriage. In the Qabalists depicted Adonai (The Lord), was king,

and the Shekinah was [the people of] Israel herself. The marriage was done in the Temple of Solomon. Adonai, could not be without a female partner. There could be no God without- in some sense- Goddess. Thus, in an effort to sustain a balance, Adonai then took Lilith as His Bride the Shekinah which means Presence. Despite her impurity, half of the Divine Force which sustained the Universe was tainted. This was to allow the evil of mankind to continue as part of the great balance. Lilith had transitioned from Wind Demoness to Goddess to the Wife of God.

The Qabalist felt his duty was to strive to reunite the Shekinah (the people) with Adonai, and cast Lilith away forever. Because of the holiness of The Sabbath, Lilith had no power to remain and was forced into exile to the desert where she screamed in pain, giving way to the "to screech"in Isaiah 34:14 that was later used to reference her as the screech owl. Lilith is even accused of tearing apart the Tetragrammaton, the sacred name of the Lord (YHWH).

Lilith of the ancient text Zohar

The *Zohar*describs Lilith as a temptress of men, the breeder of foul spirits and carrier of disease, saying, “She wanders about at night time, vexing the sons of men and causing them to defile themselves [emit seed]” (*Zohar* 19b). Lilith even attempted to seduce King Solomon. She comes to him in the guise of the Queen of Sheba, but the king spies her animalistic legs, and realizes she is an impostor.

Quoting Zohar Sitrei Torah 1:147b-148b, *Jacob’s Journey* "The secret of secrets: Out of the scorching noon of Isaac, out of the dregs of wine, a fungus emerged, a cluster, male and female together, red as a rose, expanding in many directions and paths.

The male is called Sama’el, his female is always included within him.
Just as it is on the side of holiness, so it is on the other side: male and female embracing one another.
The female of Sama’el is called Serpent, Woman of Whoredom, End of All Flesh, End of Days.

Two evil spirits joined together, the spirit of the male is subtle; the spirit of the female is diffused in many ways and paths but joined to the spirit of the male.”

Quoting Treatise on the Left Emanation, "I found written in the name of an ancient traditionist and in the name of the perfect Hasid of blessed memory that Lilith is also Taninsam. They said that this name is based on the serpent who is in the image of an intermediary between Lilith and her mate."

God was concerned that the couplewould produce a hugedemonic legion and overtake the Earth. To prevent this, in this tale, Samael was therefore castrated, and Lilith satisfies her passions bydallying with other men and causing their nocturnal emissions, which she then uses to become pregnant, such as her laying with Adam.

The Treatise on the Left Emanation was written in the 13th century, influencing on R. Moses de Leon, the author of the *Zohar*, and even later still the author of the Alphabet of Ben Sira. Interestingly, a passage in the 13th century document called *the Treatise on the Left Emanation*

explains that there are two "Liliths". The Lesser being married to the great demon Asmodeus.

In answer to your question concerning Lilith, I shall explain to you the essence of the matter. Concerning this point there is a received tradition from the ancient Sages who made use of the Secret Knowledge of the Lesser Palaces, which is the manipulation of demons and a ladder by which one ascends to the prophetic levels. In this tradition it is made clear that Samael and Lilith were born as one, similar to the form of Adam and Eve who were also born as one, reflecting what is above. This is the account of Lilith which was received by the Sages in the Secret Knowledge of the Palaces. The Matron Lilith is the mate of Samael. Both of them were born at the same hour in the image of Adam and Eve, intertwined in each other. Asmodeus the great king of the demons has as a mate the Lesser (younger) Lilith, daughter of the king whose name is Qafsefoni. The name of his mate is Mehetabel daughter of Matred, and their daughter is Lilith.

The text continues to saythat *“They say that from Asmodeus and his mate Lilith a great prince was born in heaven. He is the ruler of eighty thousand destructive demons and is called ‘the sword of king Asmodeus.’ His name is Alefpene'ash and His face burns like a raging fire ('esh). He is also called Gurigur, for he antagonizes and struggles with the prince of Judah, who is called Gur Aryeh Yehudah (Lion-cub of Judah). From the same form that gave birth to this war-demon another prince, a prince whose root is in Kingdom, was born in heaven. He is called "the sword of the Messiah." He too has two names: Meshihi'el and Kokhvi'el. When the time comes and when God wishes, this sword will leave its sheath and verses of prophecy will come True: "For My sword shall be drunk in the heavens; Lo, it shall come down upon Edom" (Isaiah 34:5). "A star rises from Jacob" (Numbers; 24:17). Amen. Soon in our days may we merit to see the face of the Messiah our righteous one; we and all our people....*

Another passage charges Lilith as being a tempting serpent of Eve's:

And the Serpent, the Woman of Harlotry, incited and seduced Eve through the husks of Light which in itself is holiness. And the Serpent seduced Holy Eve, and enough said for him who understands. An all this ruination came about because Adam the first man coupled with Eve while she was in her menstrual impurity – this is the filth and the impure seed of the Serpent who mounted Eve before Adam mounted her. Behold, here it is before you: because of the sins of Adam the first man all the things mentioned came into being. For Evil Lilith, when she saw the greatness of his corruption, became strong in her husks, and came to Adam against his will, and became hot from him and bore him many demons and spirits and Lilin.

This may relate to various late medieval iconography of a female serpent figure, believed to be Lilith, (in other stories, Satan) was the creature who did the tempting Adam and Eve in the Garden of Eden. The prophet known as Elijah is said to have confronted Lilith at one time, she had come to feast on the flesh of a mother, along with her a host of demon offspring, and take the newborn with her but is driven out. She eventually reveals her secret names to Elijah in the conclusion. Names have always held power, such as the secret name for God, or even used for banishing spirits (or in this case Lilith). It was said that if you said her names she would be forced to flee, or

to lose her power was that of Abitu, Abizu, Hakash, Avers Hikpodu, Ayalu and Matrota.

Ironically, I also discovered in a book that Lilith was mentioned as Lilith as God's Consort. Keep in mind here that 'God ' in this context refers to one of the "emanations of God," so in looking at the mythos, Lilith is at first rejected by Adam only to be elevated to be the mate of God himself, even though other texts call her Satanel and Asmodeus partner.

Zohar 3:69a passage states, "One day the companions were walking with Rabbi Shim'on bar Yohai. Rabbi Shim'on said: "We see that all these nations have risen, and Israel is lower than all of them. Why is this? Because the King [God] sent away the Matronit from Him, and took the slave woman [Lilith] in her place. Who is this slave woman? The Alien Crown, whose firstborn the Holy One, blessed be He, killed in Egypt. At first she sat behind the handmill, and now this slave woman inherited the place of her mistress."…and Rabbi Shim'on wept and said: "The King without the Matronit is not called king. The King who adhered to the slave woman, to the handmaid of the Matronit, where is his honor? He lost the Matronit and attached Himself to the place which is called slave woman. This slave woman was destined to rule over the Holy Land of below, as the Matronit formerly ruled over it. But the Holy One, blessed be He, will ultimatelybring back the Matronit to her place as before. And then, what will be the rejoicing? Say, the rejoicing of the King and the rejoicing of the Matronit. The rejoicing of the King because He will return to her and separate from the slave woman, and the rejoicing of the Matronit, because she will return to couple with the King. (Patai81:468) Lilith's earliest connection to the Cherubim has roots in Mesopotamia region. Cherub, is a minor form of lessor angels, are said to be "to be blessed" which applied to spirits who served the Gods as intermediaries or personal servants. The earliest representations of Cherubs were protective spirits, and you still see them carved in old cathedrals.

If Lilith were in fact a Cherubim, it could be imagined that she was the guardian of the Tree of Knowledge. Cherubim were also associated with great wisdom and keepers of knowledge and records. This could very well be the link as to why Lilith as the Serpent had the power to offer the

symbolic source of knowledge, as in the apple of knowledge to Adam and Eve.

From the *Zohar* to discover that Lilith appears to originate from an energy, directly from the Cherubim's flaming swords:
Quoting from *Zohar* 1:119b

"She approached the gates of Paradise on earth, and saw the Cherubim guarding the gates of Paradise, and sat down facing the Flaming Sword, for she originated from that flame. When that flame revolved, she fled."

I ran across a mention that in the *The Ancient Fragment of the Key of Solomon* makes a reference concerning Lilith, Cherubim, and the bull. Astrologyand historyresearcher might be interested to know that the star associated with Lilith is Algol, which is in the constellation of Taurus. I find it very intriguing is that the Cherubim were said to be the guards the fixed stars, and the fixed constellations – such as Taurus. Interesting how so many religions cross paths and archetypes.

"The ninth number is nine. The ninth Sephira is Yesod, or the fundamental principle…The Spirits of Yesod are the Cherubim or Angels, those powers which fecundate the earth, and which are represented in Hebrew symbolism under the form of bulls. Their empire is that of fecundity. They correspond to true ideas….They have for adversaries the Gamaliel or obscene, whose Queen is Lilith, the Demon of debaucheries."

Even the Arabic world acknowledges her to some extent, in their mythology. In Arabic lore, the figure called the Karina of is Lilith's equivalent, at least to the Zues/Hera story and later still the other child killer tales, as Karina is described as a child-stealing and child-killing witch that interferes in marital relations, akin to one of Lilith's roles in Jewish tradition.
The trouble started when she refused to lie under him during sex… "Adam and Lilith never found peace together; for when he wished to lie with her, she took offence at the recumbent posture he demanded. 'Why must I lie beneath you?' she asked. 'I also was made from dust, and am therefore your equal.' Because Adam tried to compel her obedience by force, Lilith, in a rage, uttered the magic name of God, rose into the air and left him."

(Excerpt from *The Hebrew Myths* by Robert Graves and Raphael Patai (New York: Doubleday, 1964.)

God immediately sent the angel Senoy, Sansenoy and Semangelof to bring Lilith back. Theyfound her beside the Red Sea, a region abounding in lascivious demons, to which she bore lilim at the rate of more than one hundred a day. 'Return to Adam without delay,' the angels said, 'or we will drown you!' Lilith asked: 'How can I return to Adam and live like an honest housewife, after mystaybeside the Red Sea?' ""It will be death to refuse!' theyanswered. 'How can Idie,' Lilith asked again, 'when God has ordered me to take charge of all newborn children: boys up to the eighth dayof life, that of circumcision; girls up to the twentieth day. None the less, if ever I see your three names or likenesses displayed in an amulet above a newborn child, I promise to spare it.'

"After God created Adam, who was alone, He said, 'It is not good for man to be alone.' He then created a woman for Adam, from the earth, as He had created Adam himself, and called her Lilith. Adam and Lilith immediately began to fight. She said, 'I will not lie below,' and he said, 'I will not lie beneath you, but only on top. For you are fit only to be in the bottom position, while I am to be the superior one.' Lilith responded, 'We are equal to each other inasmuch as we were both created from the earth.' But they would not listen to one another. When Lilith saw this, she pronounced the Ineffable Name and flew away into the air. (In this act, Lilith becomes unique in that she is not touched by "original sin", having left the garden before Eve came into existence. Lilith also reveals herself to be powerful in her own right by knowing the name of God)."

As far back as the Talmud Lilith is described as the insatiable in her lusts. In the Book of Proverbs contains an ancient poem – gives a strong description of a harlot of great power referred to as the seductress, written in about the first century B.C.E. in a translation that describes a dangerous woman while warnings against encounters with her:

"Her gates are gates of death, and from the entrance of the house she sets out towards Sheol. None of those who enter there will ever return, and all who possess her will descend to the Pit."

Supposedly, her lust drove her to take men by force while they sleep. A man was not to sleep alone lest theybe seized byLilith. Scripturedetailed Adam having sired night demons with his first wife after the expulsion from Eden. I located still other variations:

“And the Serpent, the Woman of Harlotry, incited and seduced Eve through the husks of Light which in itself is holiness. And the Serpent seduced Holy Eve, and enough said for him who understands. An all this ruination came about because Adam the first man coupled with Eve while she was in her menstrual impurity -- this is the filth and the impure seed of the Serpent who mounted Eve before Adam mounted her. Behold, here it is before you: because of the sins of Adam the first man all the things mentioned came into being. For Evil Lilith, when she saw the greatness of his corruption, became strong in her husks, and came to Adam against his will, and became hot from him and bore him many demons and spirits and Lilin.”

Lilith is often depicted as being the tempting serpent in the garden, inspiring the art by a few artists, including my own work, which I called *Enlightenment in the Garden of Eden*. The original artwork that is said to be Lilith is called The Burney Relief. A few scholars have questioned it’s authenticity as Lilith. One is cited here, (*Albenda: The "Queen of the Night" Plaque - A Revisit*), saying he revisted the work on more than one occasion to decide.

In 1975 the Department of Scientific Research at the British Museum in London under took a thermoluminescence test of the plaque, still in private ownership at that time, which showed that in the two tested samples the clay was ancient; however the laboratory results were not published. A recent inquiry furnished the following information:

One sample was taken from the broken area in the middle of the plaque on the right-hand side of the plaque, and the second sample was taken from the back, again from the top right-hand side of the plaque. The Department of Scientific Research has recently looked again at the TL measure ments, and

they say that re-examination of the glow curves confirms that the areas sampled were fired in antiquity. Although the samples indicate an age for the plaque between 2000 and 3700 years, such a wide range of dates is not unusual.

My mathematical computations indicate a TL date between 1725 b.c. and 25 b.c. The British Museum acquired the Burney plaque in 2003. It has now been renamed "The Queen of the Night" (hereafter British Museum plaque). Currently the British Museum staff assigns the date of the clay plaque between 1800 b.c. and 1750 B.c., to the Old Babylonian period of Hammurabi.3 The plaque is now described as one of only two major works of art from the reign of the Old Babylonian king Hammurabi; the other is the stone stele carved with the code of Hammurabi, housed in the Louvre in Paris.4 Since the plaque is without a provenience and was owned by an antiquities dealer in the early part of the last century, from whom it was purchased, there is the issue of whether one can legitimately date an unexcavated object to a specific time or historical period in antiquity. It is appropriate therefore to review the evidence presented by modern scholars and to compare the figurai subjects on the British Museum plaque with excavated ancient Near Eastern art works. The study presented here should clarify the stated importance of the plaque, as it relates?or does not?to our knowledge of ancient Mesopotamian art, primarily of the second millennium b.c.

The clay plaque is a unique work. When first brought to public attention in a 1936 article in the Illustrated London News, the plaque belonged to Sydney Burney. Illustrated London News 1936, 1047. Burney was an antiquities dealer who owned an art gallery in London. Of interest, Burney exhibited the upper part of a stone statue, which "an expert of the British Museum" suggested might represent Gudea himself. See Science News: The weekly news magazine of Science, May 2, 1931, at http:// sciencenews.org/articles/20010505/timeline.asp. The statue entered the British Museum at a later date. For an illustration of the statue, see Frankfort 1996: 93, pi. 98; Parrot 1961a: 385, fig. 262. At some time in more recent years, an examination showed that the head did not originally belong to the body. The authenticity of the unexcavated iso lated heads and statues of Gudea has been questioned. For a good summary on this subject,

see Muscarella 2000: 172-73. Also interesting is Burney's sale in 1944 of a life-size crystal skull and the story related to the object, pre viously referred to as the "Burney Skull" and later as the "Skull of Doom." See http://rn.tice.home.comcast.net/ writing/CS.html. A The article states that the object had been subjected to exhaustive chemical examination; therefore there can be no doubt on its authenticity.6 The article also dates the plaque to the "Larsa Dynasty in Sumeria," and there is an added comment that "the owls are a puzzle, for Minerva was not yet born." Until its purchase by the British Museum, the plaque remained in private collec tions in England and, more recently, in Japan.7 An early publication gives the following information: the rectangular plaque measures 49.5 cm by 37 cm, with an average thickness of 2 to 3 cm. The head of the winged female figure projects 4.5 cm from the surface, the lions project 4.8 cm, and the owls 4.6 cm. Traces of red ochre paint occur on the female figure's body, and red and black alternate on her feathers. In addition, the mane of each lion is covered with a hard bituminous compound. The traces of color are now much faded. As shown in the 1936 published illustration of the clay plaque, damaged areas and cracks are readily observable. However, the heads of the animals, those of the birds, and the nude torso of the female are mostly intact. The extreme left side of the female's face and neck touching the background is damaged and partially destroyed. Her headdress, also partially damaged, consists of four pairs of horns topped by a disk, but evidently more breakage occurred sometime after 1936, since only three horns now remain at the proper left side of the headdress (fig. 2). The four-horned headdress is an item of divinity that occurs in the visual arts of Mesopotamia, particularly from the Ur III period to the Old Babylonian period. Moreover, that particular type of headdress is generally reserved for major deities, primarily the sun god Shamash and the goddess Ishtar. Noteworthy are the female's small hollow eyes, presumably designed for inserting inlay material. This feature is unique, since I know of no excavated clay statuette or terracotta figurine in relief whose eyes were originally inlaid. Inlaid eyes of various materials were applied to ancient Mesopotamian statuary in stone and metal, generally dated to the third millennium B.C.

The centrally placed composite nude female stands in frontal position with her arms up raised. In each open hand is what I describe in my 1970 article

as a ring and rod (see n. 1), but which Frankfort has identified as a continuous coiled piece of rope (see n. 8); however, the object in the right hand is mostly destroyed (the background surface is intact but an incised line and a darkened hue together emphasize the curve of the missing "ring"). The female has two wings that extend downward from slightly above and behind her shoulders. Her talon feet stretch over the haunch of one of two small recumbent lions whose bodies, one mostly hidden behind the other, turn outward, and whose heads are shown in frontal view. Beyond each of the lions a large owl-like bird standing in frontal pose completes the com position (fig. 1). The female figure is modeled in high relief. Her fleshy torso with its narrow waist, full high breasts, contour lines of the hips and thighs, and the bone-structured legs disclose an artistic skill that is almost certainly derived from observed study. But the rather realistic rendering of the female's torso, marked by a deep navel, contrasts with excavated nude females in terracotta that are varied and sometimes clumsy versions.10 A feature of the female's body that deserves attention is the softly modeled pubic area. The addition of black paint, now much faded, represents the pubic hair, within which is a tiny vertical indentation (fig. 2). This particular, somewhat naturalistic rendering finds little parallel with nude female figures of the third to first millennium B.C., whose respective pudenda "the pubic triangle" - is merely outline or decorated with crossed lines, or with curls as an eleventh-century b.c. Assyrian statue demonstrates.11 The figurai subjects on the British Museum plaque are arranged into a precise symmetrical composition. The axial symmetry derives from the vertical axis that extends through the center of the female figure. The one-behind-the-other bodies of the recumbent lions offset the strict symmetry of the plaque, although their frontal heads accord with the symmetrical design. The application of axial symmetry in Mesopotamian art of the third and early second millennia b.c. is rare for major art works; however, there are examples of a three-part emblematic design that consists of the lion-headed Anzu bird in frontal view whose claws touch the hindquarters of two animals standing back-to-back.
(Author’s note: Lilith is further associated with the Anzu bird, lions, owls, and serpents, which are animals associated with the Lilitu.)

If we recall the mention earlier in the first chapter, that in the epic *The Epic of Gilgamesh*, Gilgamesh was said to have driven Lilith, an Anzu bird, and

a "snake which fears no spell" from a tree that was in a sacred

grove dedicated to the Goddess Ishtar/Inanna.

Other legends describe the malevolent Anzu birds as "lion-headed" and pictures them as eagle monsters, likewise to this a later amulet shown here and has an incantation of Lilith or similar demons, incorporatingLilith's correlatinganimals of lions and owls.)

On the other hand, the axial sym metry of the plaque may be described as consisting of a five-part emblematic design, if one views the nude female, the

paired lions, and the large birds placed at each side of the central group independently (see below). This five-part configuration contrasts with known em blematic designs produced during the second and first millennia b.c., which conform to the three-part symmetry.

A noteworthy feature on the plaque is the placement of the three-toed talon feet of the two birds. The toes extend below the surface of the shallow platform, patterned with the common mountain motif and marking the

ground line of the composition. The extension of the toes deviates from the standard method of representation in Mesopotamian iconography in which figurai subjects, drawn or modeled in relief, rest upon the ground line for visual stability.14 Another detail that affects the spatial quality of the composition is the placement of the long, knobbyclawed toes of the female's talons. The clawed toes touch and overlap the body of the lion in the foreground and stretch downward considerably, but do not rest upon a ground line, thereby imparting a subtle notion that the female figure hovers in space. Although her main portion is contained within the frontal picture plane, since she is posed against the clay background and touching the lion whose body rests upon the platform defining the frontal plane, her modeled three-toed talon feet project beyond that imaginary plane. As a visual device this implied forward movement past the frontal plane disengages the female from the paired lions. The manner in which the composite female figure and lions are depicted departs from that shown on bas-reliefs with similar subject matter in Mesopotamian art. In those works the feet of the human or divine figure rest upon the back of an animal, thereby creating a unified image by placing both subjects in the same picture plane.
One needs only look at the text to the *Epic of Gilgamesh, Tablet XII.* translates the text says:

The Dyer had not dyed his hair with it. At its root the serpent knew not silence, had made its nest. At its top the storm-bird (Zu) had put its young. In its midst Lilith ("ki-sikil?-lil la-ge ?") had built a house.

According to Gadd, the object of this description is a tree; that the ardat lili has built a house in the trunk of the tree suggests that the demoness here is an owl. But he adds that ardat lili in Babylonia is never described as an owl, and that the Jewish tradition identifying Lilith with the owl seems to be of late date. In some texts, the depiction also compares to an Old Babylonianhymn written on a tablet talkingabout the Goddess Ishtar concluding that she was metamorphosed into a bird. Other scholars say that the inclusion of lions suggest it is instead the Goddess Inanna, since she is the only goddess that is associated with lions. British Museum has suggested that the female figure on the plaque represent Ereshkigal, who is Ishtar's sister that ruled the underworld.

Lilith is depicted on this 600 C.E. era ceramic bowl from Mesopotamia, from the collection of Harvards University's Semitic Museum. The Aramaic incantation inscribed on the bowl is translated, "Removed and chased are the curses and incantations from Quqai son of Gushnai, and Abi daughter of Nanai and from their children."

Modern entries in the Book of Isaiah and the King James Bible identify Lilith not by name but more vaguely as either a night hag or as a satyr. Mention of the owl to represent Lilith in Isaiah 13.21-22 says, "wild beasts of the desert shall lie there; and their houses shall be full of owls, and ostriches shall dwell there, and the scops owl shall hop about there."

This matches the earlier work of Gilgamesh, published in 1933 where it says:

In its base a Snake-that-knows-no-Charm had made its nest, in its branches a Thunderbird had hatched its brood, in its trunk a Demon-Maid had built her home. The maiden who laughs with happy heart, holy Inanna was weeping.

In addition, several lines later in the text it goes on to read that the Sumerian hero Gilgamesh tore down the tree and gave the wood to the goddess.

In Mesopotamian iconography there are many artworks of winged, talon footed figures, like that of the female represented on the British Museum plaque, especially from the Assyrian and Babylonian regions of the day.

Neo-Assyrian bronze statuettes of the demon Pazuzu showhere to be fourwinged with talon feet, art by the author, now in a private collection.

Another art piece early like the Burney relief was discovered dating back to the Akkadian period, is on display in the Louvre Museum in France, shows the goddess Inanna/Ishtar sitting on a throne. The throne is decorated with

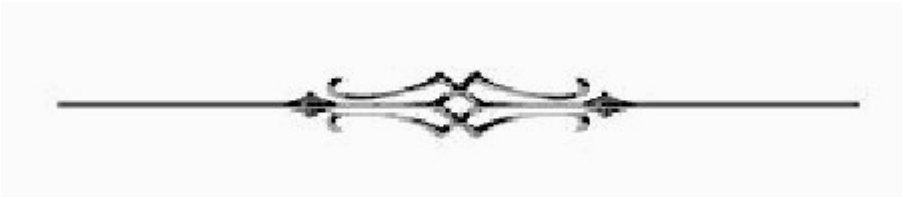
several lions. Historians say that placing a goddess with a lion was used often during the Old Babylonian period.
“The Queen of the Night studybasicallyindicates the Queen of the Night is either Ishtar, Lilith (was not fully developed from the Lamastu, Ardat Lili, Lilu and Lilit night/wind spirits yet until Hebrew influence) or Ereshkigal. By the final Qlippothic version in the medieval period of Lilith, she had become assimilated with Lamastu, Ishtar, the three night spirits of Lilitu, and even Ereshkigal,” says Michael W. Ford.

Shedim cults

A cult in Mesopotamia called Shedim sprang up during this time, and praticed human sacrifice. Shedim means spirits or demons whose figures weredepicted as anthropomorphic, winged beings (like Lilith andPazuzu in Babylonian mythology) and are associated with wind. They were thought to guard buildings like gargoyles did during Europeans used on old cathedrals.

Jewish academics contending that they are malevolent storm-demons. The Lilu, was the word for a male demon, and Lilitu and Ardat Lili, for the females.

CHAPTER TWO THE DARK MOON PHASE



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he ‘Dark Moon’ phase of the moon is also called Lilith. Dark Moon Press pays homage to Lilith by using this as its namesake, as well as the serpent coiled as imparting the knowledge of what was formerly unknown. The Lamia is described as having a female’s torso and a serpent’s body, inspiring the snake in the Garden of Eden.

Other tales Lamia is also thought to be a witch who steals children in another version of Greek mythology as a human queen who mated with the god Zeus. When the often cheating head of all the gods Zeus had an affair with a Lamia, his wife Hera, out of spite, stole Lamia’s children, and Lamia/Lilith took revenge by stealing other women’s children, lending itself to the idea that Lilith steals infants in Jewish myth. Ido find it ironic that she is actually known in modern stories as the mother of dark creatures, from succubi to vampires and demons, so perhaps it is out of desire to be a mother she never could be prompted the persona of the archetype. The Greek had similar stories, using the name of Lamia. Said to be a daughter of the goddess Hecate, she was said to have a cannibalistic appetite for children, and is often blamed for kidnapping them.

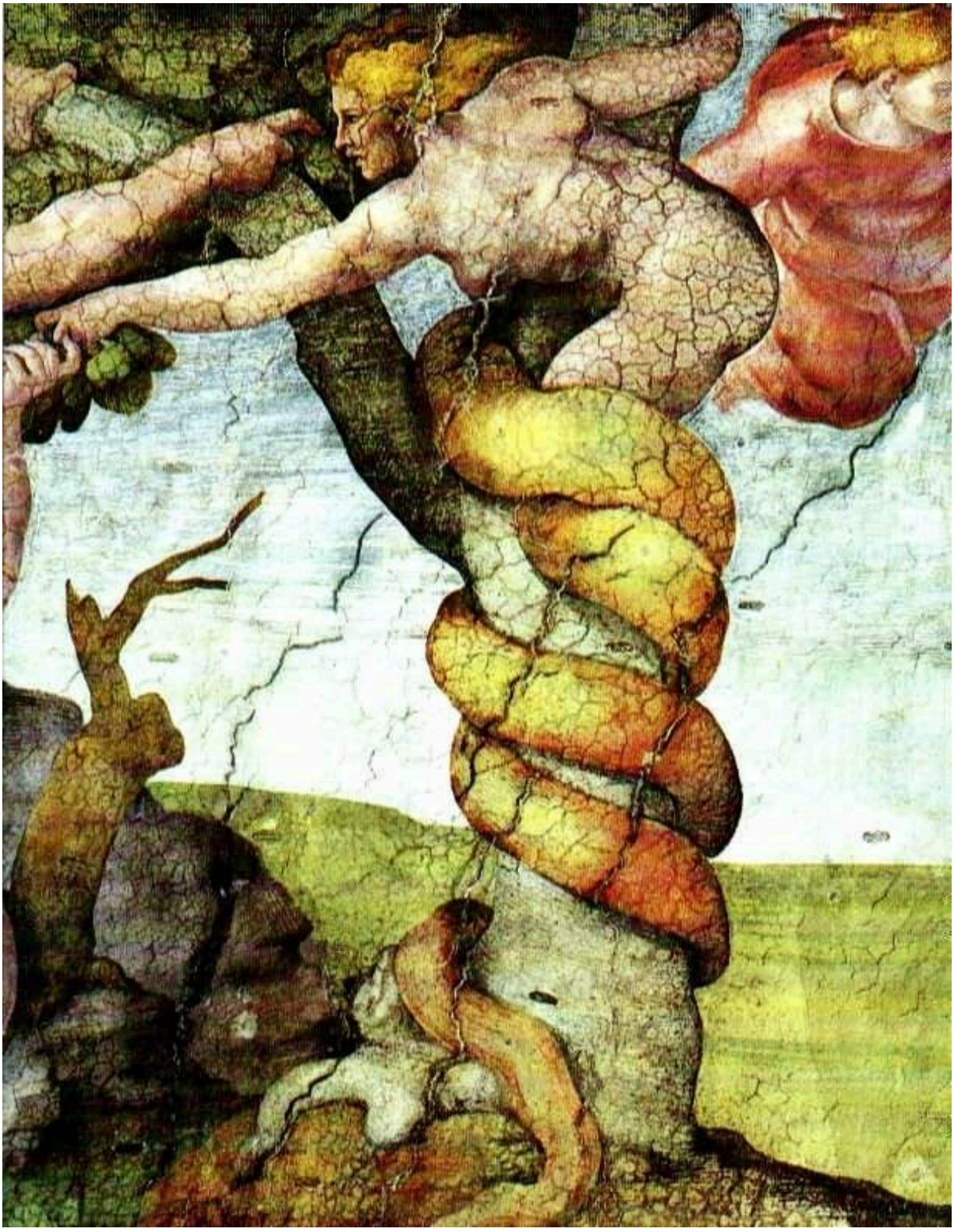
There was a Hebrew tradition males in order to protect them by fooling Lilith into thinking the child is a girl, bywaitingthree years before giving the child a hair is cut at least until circumsion.

When I envisioned this book on Lilith, I discovered a lot of cross over between cultures and religious practices of ages past. The medieval Jewish legend when she became the mother of demons, the Lilin. Liliths Jewish origins, as the Jewish people were slaves in Egypt they assimilated the ideas of the Babylonians. As I discovered in the *Book of Lilith*, the author the Book of Isiah and in the Talmud she became a night demon, known as the Lamia, or witch, and later given the aspects of the screech owl around the time of King James Version of the Bible, In no other version of stories was I able to find any more information about the owl form she took than a reference to King James Version of the Bible. The screech owl translation of

the KJV is without precedent, and apparently together with the "owl" (*yanšup*, probably a water bird) in 34:11, and the "great owl" (*qippoz*, properly a snake,) of 34:15. Interestingly enough this particular species of owl is associated with the vampire Stix from the ancient Roman myth, while most stories of Lilith depict her as the first wife of Adam, from God then formed Lilith, the first woman, just as He had formed Adam, except that God used filth and sediment instead of pure dust. From Adam's union with this demoness, (and with another like her named Naamah, Tubal Cain's sister,) gave birth to Asmodeus (see the next two chapters for more on him) and innumerable demons. Again, excerpt from *The Hebrew Myths* by Robert Graves and Raphael Patai, "And the Serpent seduced Holy Eve, and enough said for him who understands. An all this ruination came about because Adam the first man coupled with Eve while she was in her menstrual impurity – this is the filth and the impure seed of the Serpent who mounted Eve before Adam mounted her. Behold, here it is before you: because of the sins of Adam the first man all the things mentioned came into being. For Evil Lilith, when she saw the greatness of his corruption, became strong in her husks, and came to Adam against his will, and became hot from him and bore him many demons and spirits and Lilin."

Lilith in the Renaissance Period

In the Renaissance, Michelangelo portrayed Lilith as a half-woman, halfserpent, coiled around the Tree of Knowledge.



The most famous of the Lilith-Serpent paintings. Detail from Michelangelo's *Temptation and Fall* from the Sistine Chapel Ceiling.

that the serpent tempting Eve has a woman's head at least, often a female torso as well. I suspect that this is connected to the Lilith myth, but in some different (Christian?) flavor. If this is the case, I am not sure what is the relationship between the Christian and Jewish Liliths, since the Christian depictions do not seem to represent the known Jewish folktale. This motif is extremely widespread late Medieval and Renaissance art.

unambiguously male. This is just a smattering of those images.

Michelangelo was simply drawing on iconographic tradition which waswell established by his time, but prior to the late medieval period all representations of the serpent are simply snakes. The development of the feminine form is odd to say the least. Keep in mind that this is Christian iconography and long before the late middle ages it was firmly established in Christian tradition that the serpent was the Devil -

Detail from *Temptation, Fall, and Expulsion from Les Tres Riches Heures du Duc de Berry*, 1411-1416. Brothers Limbourg, FrancoFlemish. (Above) and (Next): Sculpt detail from a temptation scene from the Notre Dame Cathedral, Paris.

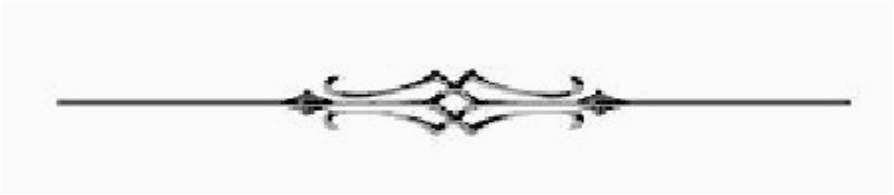
But it is also true that there is an underlying current of misogyny, or at least gynophobia in medieval Christianity. Women were identified with temptation and hence with sin. It is not hard to imagine a shift in symbolism in which the cause for the fall of the first couple becomes doublyfemale, but this explanation for the artistic tradition would be much more plausible if it had a mythical underpinning. Lilith would, of course, fit in nicely here. Unfortunately, however, although Lilith is enjoying a renaissance in kabalistic Judaism during this period, it is very unclear to what extent this could have trickled into

popular Christianity. In any case, there are no texts that I know of that support the proposition that late medieval and renaissance Christians had stories about Lilith.
By 'very unclear' above, though, I mean just that. Popular culture doesn't always come to us in texts, and it may well be that there were Christian versions of a Lilith myth which survive only in iconography.

Lady Lilith, 1863 Dante Gabriel Rossetti

CHAPTER THREE

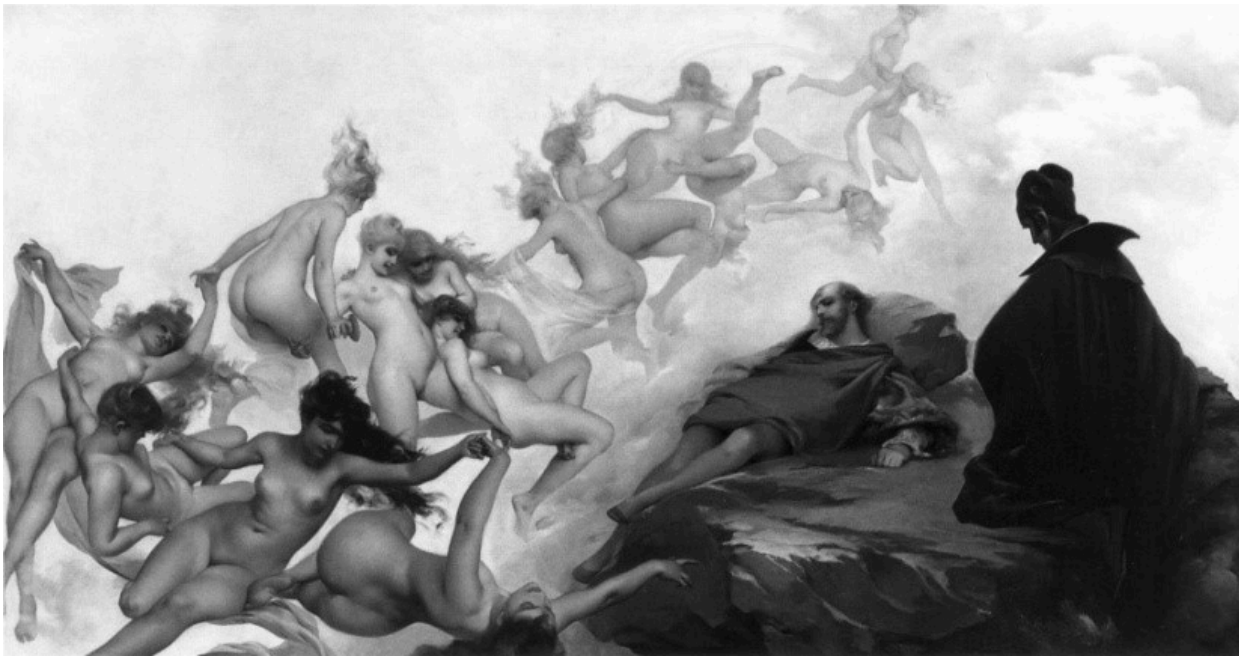
LILITH DURING THE ROMANTIC PERIOD



D

uring the Romantic period, that is to say, the late 1700s to early 1800s, Lilith's image began to shift from monster to one more human. Johann Wolfgang von Goethe's 1808 work Faust Part I, Lilith makes another literary appearance, one that has been seen in nearly 600 years since the Zohar. This appearance is quite significant when compared to the ancient works, as Lilith begins to take on a new dimension and a more positive role.

Both Goethe and John Keats were creative types during this period that brought her into the mainstream in their writing and art forms. In Goethe's *Faust* earliest Lilith positive aspects begin to surface, as the Dr. Faust begins his quest for forbidden knowledge and power he is introduced to Lilith by Mephistopheles, who says, "Adam's wife, his first. Beware of her. Her beauty's one boast is her dangerous hair. When Lilith winds it tight around young men she doesn't soon let go of them again."



A scene from Faust

By utilizing the seductive quality of the mother of all succubus and her seducing Adam, Goethe added to the myth by telling the story from the

vantage point of Lilith and Faust engaging in conversation. She tells him of Eden – a major first over the tales of her simply being a child killer! Literature and art that followed into the nineteenth century did a major makeover to her look and personality.

The legends about Dr. Faustus in may have begun about 1540. In most versions are his quests for forbidden and often hidden knowledge. During a *"Walpurgis"* Night scene of Faust by Goethe, Lilith makes one appearance:

Adam's wife, his first. Beware of her. Her beauty's one boast is her dangerous hair. When Lilith winds it tight around young men

She doesn't soon let go of them again.
(*1992 Greenberg translation, lines 4206-4211*)

Drawing on old tales of Adam and Lilith, Goethe draws upon ancient legends of Lilith which associate her with Adam, the writer uses her seductive nature as a succubus and her beauty as Mephistopheles offers this warning to Faust, but still he ironically encourages Faust to dance with her. As he does, Lilith tells him of her time spent in Eden.

Faust: [dancing with the young witch] A lovely dream I dreamt one day I saw a green-leaved apple tree, Two apples swayed upon a stem,

So tempting! I climbed up for them.

The Pretty Witch:
Ever since the days of Eden Apples have been man's desire. How overjoyed I am to think, sir, Apples grow, too, in my garden.

Goethe elaborates more on Lilith as the first wife of Adam rather than being a monster who murdered babies.

This brief depiction, although short, began the shift that would forever change our collective perception of her. This work heavilyinfluenced the later Romantic literature in how of Lilith she is portrayed.

In Keats's poem: *Lamia* written in 1819, the two distinctly different versions of Lamia/Lilith begin to assimilate and forge a connection, although he does

not referred to her as Lilith, but the similarities between the two are far too prominent to be ignored. It should be noted Keats does not refer her to being evil, nor inhuman; instead the reader comes to understand her pain and in some way then begin to sympathize with her. In Keats work, she remains an enchantress and much less a she-demon. His Lamia is the archetypal Romantic representation of what Lilith ‘as the maligned” being was soon apparent. Keats wishes for his readers to feel Lamia's pain instead of viewing her as evil.

The poem begins with Lamia stuck in a serpent’s body, without saying how she became that way, and introduces the dual sexual nature of Lilith, at once purebut also seductress. The poem has Lilithspeakingto Hermes, saying,

I was a woman, let me have once more A woman's shape, and charming as before.
I love a youth of Corinth - O the bliss! Give me my woman's form, and place me where he is"

Keats offers a rather contradictory claim Lilith gave birth to hundreds of children each day, as opposed to demon spawn or murdering human children. Although in his works she remains a seductress, her intentions are not evil.

Goethe, on the other hand, simply ignores her negative aspects, while Keats disregards it altogether and rewrites Lilith’s original identity. Even the serpent, a symbol in popular Western lore denoted with eviland a cult animal of Lilith’s, is removed from the poem. From this “evil” evolves a beautiful and sensuous womanly figure.

In the year of 1848 the Pre-Raphaelite Brotherhood began. Goethe and Keats’s work on the subject of Lilith was a major influence on the brotherhood as it adopted the theme of Lilith in their works, which led to mainstream recognition oflegends of Lilith even moreto the mainstream, especially with Dante Gabriel Rossetti's art and prose shifted our view, as his 1863 painting called *Lady Lilith*, makes use in the title the word *Lady* in an attempts denotes that he wanted the audience to focus on her as humanized, not the abstract monster who despised and resented mortal womanhood.

However, it is Dante Gabriel Rossetti's Pre-Raphaelite artwork painting what would be his first rendition of "Lady Lilith'. At the same time he wrote his sonnet entitled *Lilith*, were both were displayed together.

Of Adam's first wife, Lilith, it is told (The witch he loved before the gift of Eve,) That, ere the snake's, her sweet tongue could deceive, And her enchanted hair was the first gold. And still she sits, young while the earth is old, And, subtly of herself contemplative, Draws men to watch the bright web she can weave, Till heart and body and life are in its hold. The rose and poppy are her flower; for where Is he not found, O Lilith, whom shed scent And soft-shed kisses and soft sleep shall snare? Lo! as that youth's eyes burned at thine, so went Thy spell through him, and left his straight neck bent And round his heart one strangling golden hair.

Rossetti wrote in 1870 that "Lady [Lilith]...represents a Modern Lilith combing out her abundant golden hair and gazing on herself in the glass with that self-absorption by whose strange fascination such natures draw others within their own circle."

This is in accordance with Jewish folk tradition, which associates Lilith both with long hair (a symbol of dangerous feminine seductive power in both Jewish and Islamic cultures), and with possessing women by entering them through mirrors.

Rossetti himself was aware that this clashed with the older view of the demoness, as he stated in 1870, "Lady [Lilith]... represents a Modern Lilith combing out her abundant golden hair and gazing on herself in the glass with that self-absorption by whose strange fascination such natures draw others within their own circle." The famous poet Robert Browning also did a poem creating Lilith in *Adam, Lilith, and Eve*, published back in 1883. He took traditional myths surrounding the triad of Adam, Eve, and Lilith, and put his own twist on things - surprisingly with Lilith and Eve as being friendly as they sit together on either side of Adam. I found it surprising that Eve admits that she never loved Adam, while Lilith confesses that she always loved him:

"As the worst of the venom left my lips, I thought, 'If, despite this lie, he strips The mask from my soul with a kiss -- I crawl His slave, -- soul, body, and all!"

The Victorian poet Robert Browning also had his take on Lilith in his poem Adam, Lilith, and Eve, which he had published in 1883, which cast the triad of Adam, Eve, and Lilith in more of a polyamorous love triangle, as the ladies sit together on either side of Adam. In a complete reversal of traditional storylines, and further, Browning's version of the complicated relationship reveals that Eve never loved Adam, while Lilith confesses that she always loved him:

"As the worst of the venom left my lips, I thought, 'If, despite this lie, he strips The mask from my soul with a kiss -- I crawl His slave, -- soul, body, and all!" (Browning 1098)

Browning's poem focus on Lilith's emotional attributes instead of her preconceived (and others say largely maligned) persona.

These depictions of Lilithcontinue to be popular amongmoderndevotees of her archetype, from feminists to Pagans.

CHAPTER FOUR
LILITH IN OUR DAY AND AGE

I

n Aleister Crowley's *De Arte Magica.* Lilith appeared as a sucubi, and the occultist from the Golden Dawn (see *Promethean Flame,* Dark Moon Press, 2007) such an impact on Aleister Crowleys *De*

Arte Magica . Lilith appeared as a sucubi and apparently made such an impact on him, he named one of his first child Ma Ahathoor Hecate Sappho Jezebel Lilith Crowley (b. 1904, d.1906).

She is sometimes identified with Babylon in his infamous Thelemic works, in rites such as this, "Dark is she, but brilliant! Black are her wings, black on black! Her lips are red as rose, kissing the entire Universe! She is Lilith, who leadeth forth the hordes of the Abyss, and leadeth man to liberation! She is the irresistible fulfiller of all lust, seer of desire. First of all women was she - Lilith, not Eve was the first! Her hand brings forth the revolution of the Will and true freedom of the mind! She is KI-SI-KIL-LIL-LA-KE, Queen of the Magic! Look on her in lust and despair!" (*Lilith Ritus,* from the German by Joseph Max)

A book written in the year 2006 occult work by ceremonial magickian Donald Tyson, *Liber Lilith* details the secrets for the ‘Mother of Harlots’ and spawn of all the (children) monsters. The book proclaims itself as saved from the ashes of the magician Dee’s library at Mortlake in the 1580s.

Dark Goddess

In modern Luciferianism, continuing the older interpretations, Lilith is considered a consort of Satan, and is known as the “Dark Goddess of Witches.” Lilith was thought to be the mother of Adam’s son Cain, as well as another form of the goddess Hecate because she is so often used as the feminine aspect or the embodiment of the goddess like Isis, Ishtar and Hecate for the dark power of witchcraft.

My colleague and author of the foreward of this book, Micheal W. Ford, makes the assertion in *The Foundations of the Luciferian Path*, that Lilith forms the 'Luciferian Trinity', which is made up of Lilith, Samael and Cain.Lilith is often called the goddess of witches, the dark feminine principle, and is intermingled with dark feminine goddesses such as Inanna and Hecate.

Author Charles Leland compared Aradia with Lilith, stating, "Aradia, says Leland, is Herodias, who was regarded very early on in stregoneria folklore as being associated with Diana as chief of the witches...Leland further notes that Herodias is a name that comes from West Asia, where it denoted an early form of Lilith."

Others still make multiple references to Lilith in a more eclectic fashion. The myth in which *Gilgamesh* drives the demoness out of the Tree of Life is very symbolic of the patriarchal Christian God driving the Goddess figure away away, as Judeo Christianity has done countless times with every Pagan tradition that preceded it as their customs overtook and assimilated the cultures they conquered in the guise of 'civilizing' the inferior.

Men such as Johann Wolfgang von Goethe and John Keats of the Romantic era did indeed help bring Lilith out of dusty tomes of mysticism and forward, reshaping her from evil villainess and into literature and contemporary culture as the prototype female anti-heroine as much the same as they did with Satan. More on that is covered in my book *I, Lucifer. Exploring the Archetype and Origins of the Devil*, however it could be asserted that the works of Dante Gabriel Rossetti were first to transform Lilith from the demoness of early Jewish culture to the of todayinto a strong and independent female figure, in such a way as to allow for feminist interpretations, shattering the mold from which she had previously been cast as a harlot and demoness.

Lilith in modern Feminism

When the singer Sarah McLachlan founded an all-female touring music festival in 1997 and named the event "Lilith Fair," the most widely asked question was: "Who is Lilith?" According to Sarah McLachlan, the story of Lilith is "Adam . . . asked God to send him a mate, a partner like the other

creatures had. God obliged by making Lilith and sending her to Adam. At first he was pleased, but then she opened her mouth, showing that she had a mind of her own. He wanted her to lie beneath him and she promptly refused, saying that they were equal and she would not be subservient to him. Adam flew into a tantrum, so Lilith took off to calmer territory."

Lilith in Popular Culture

A good manywriters identifyold folklore with Lilith otherthan Crowley, such as Gerald Gardner, 1950s Wicca founder, who asserted that there was continuous historical worship of Lilith to present day. In the 1950s C.S. Lewis invoked Lilith's using her Lilith, in *The Chronicles of Narnia* by making White Witch the daughter of Lilith, who is determined to kill the sons of Adam and the daughters of Eve.

Lilith was the name of the vampiress hit woman in Jake West 1998 movie, *Razorblade Smile*, and also used in films such as *Tales from the Crypt Bordello of Blood* starringAngie Everheart as amore exact version of Lilith, a redheaded ringleader of a group of prostitutes. Interestingly she was portrayed as vampire, snake, and seductress, weaving all the previously mentioned myths of her into one character depiction. We see her as the mother/leader of all the creatures in Marvel Comic's army fighting *Nightstalkers* in the 1990s, and in many other works of fiction. Lilith is the mother of the vampire heroine Vampire in the comic book series, which became a movie. In the roleplaying game *Vampire: The Masquerade*, Lilith is said to be cursed by God for her insubordination and thus became the first witch, who passed her knowledge to Cain, in this storyline, as the first vampire. In Neil Gaiman's long running comic book series *The Sandman*, Lilith is mentioned as Adam's first wife. One of her offspring is the consort of Lucifer Morningstar, and in the *Sandman* spin-off books, *Lucifer*.

Lilith, also known as the Progenitor was a vampire made in God's image on the HBO original series *True Blood*.

AFTERWORD

L

ilith the she-demon from the Babylonian empire is far from an antiquated figure of myth and lore of days gone by due mainly to the feminist movement of the 20th century. If anything, there has

been a renewed interest in Lilith which has led modern artists, writers and New Age spiritualists and Luciferians to embrace the archetype of Lilith with still more fervor than in any time in the past. Altogether ignoring Lilith's original vile aspects, feminists focus instead upon Lilith's desire for autonomous independence and exploit instead her characteristics embodied duringthat of the Romantic writers time period.

Like the phoenix which rises from the ashes of its former self, Lilith is reborn each time her character is reinterpreted and retold, in as much as are vampires, which I suspect is one of the reasons her persona was so quickly adapted to be the mother of the Succubi and of course vampires in so many stories. This reshaping of the screeching demoness serves to reflect each generation's views of the feminine role in society, or in our day and age, how we redefine ourselves with one another. As we grow and change with Lilith survives the millennia, because she is truly the singular best archetype for the changing role of women.

It would appear for all intents and purposes, that despite the fears and religious lynch mob mentality campaign against her for her willful pride of her from the early religious books which lean heavily upon the handed down influenceof men's believed superiorityover women, that ironically it has evolved in quite the opposite direction to our modern fiction and use of her likeness, Lilith certainly has tasted her revenge.

ABOUT THEAUTHOR

E.R. Vernor, better known under his penname as Corvis Nocturnum is an author, publisher and lecturer who has written over a dozen books on popular culture. The content ranges from vampires and zombies to the Devil and the occult. He has also been a consultant for A&E Channel's *Paranormal State*. He has appeared as a guest speaker at Dragon Con, Scarefest, Parafest and interviewed on the BET Channel's The Lexi Show episode "The Church of Satan". He was also interviewed for the October 2009 *Penthouse Magazine* article on sex and Satanism. He is also an artist who lectures, at conventions and universities, on other subjects such as secret societies, Goth culture and does his best to debunk the many myths

and stereotypes prevalent about dark subcultures. He is the founder of Dark Moon Press, and owner of Dark Moon Productions. He is the executive producer of *Eerie America: Travel Guide of the Macabre*, based off the book from Schiffer Publishing.

Teaming up with Sunset Studios, he is the executive producer of *Eerie America: Travel Guide of the Macabre*, based off the book from Schiffer Publishing. Hehas done lectures at various events all over Indiana,Ohio, and Illinois on the subjects in *Embracing the Darkness; Understanding Dark Subcultures,* work detailing the truth and crossover of alternative lifestyles, gaining the attention of readers in the all over the world. The grand and great-grandson of a Mason belongs to the Church of Satan, where he holds the title of media representative and Reverend in the priesthood. He remains involved in bringing about public awareness to Satanism's true nature at conventions and universities, by being an invited speaker at Indiana Purdue Universities World Religions seminar. Various writings of his have appeared in newsletters and online groups, and he has spoken out on hundreds of blog talk online radio shows. He currently the publisher of Dark Moon Press and CEO of Dark Moon Productions.
The author enjoys paintingand movies while not writing, and has degrees in business management and criminal justice. He can be reached for questions www.corvisnocturnum.com or write mail via P.O. Box 11496, Fort Wayne, IN 46858. For booking public appearances please contact Collective Celebrity Management, at: Collectivecmgmt@gmail.com.

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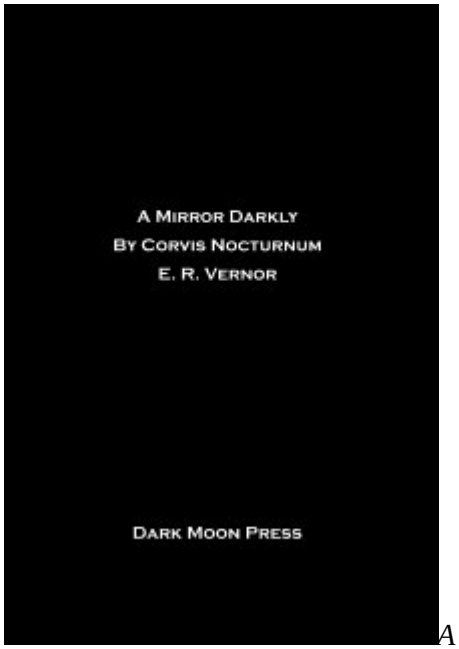

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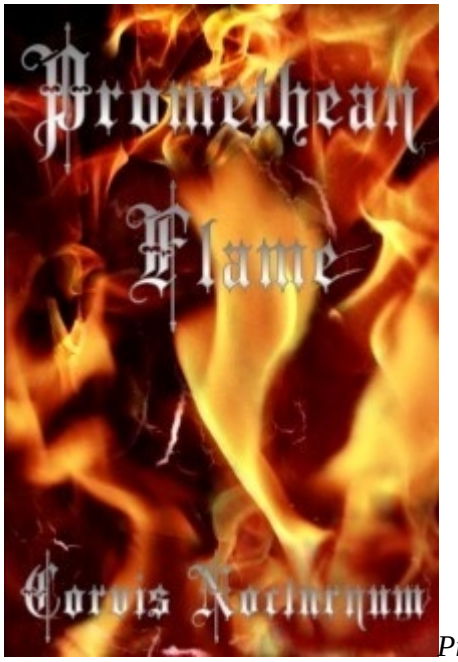

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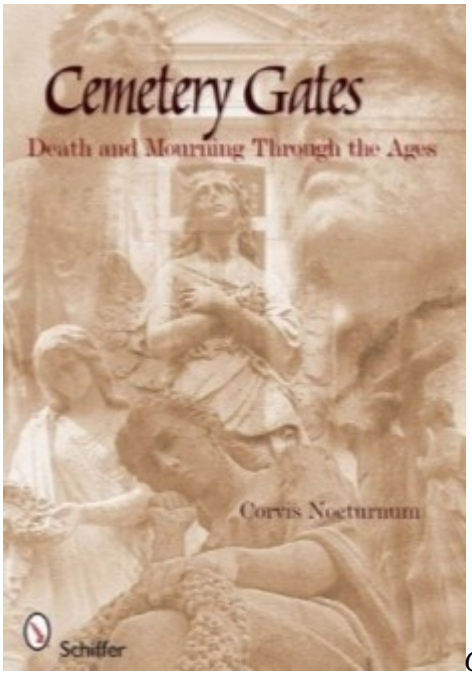

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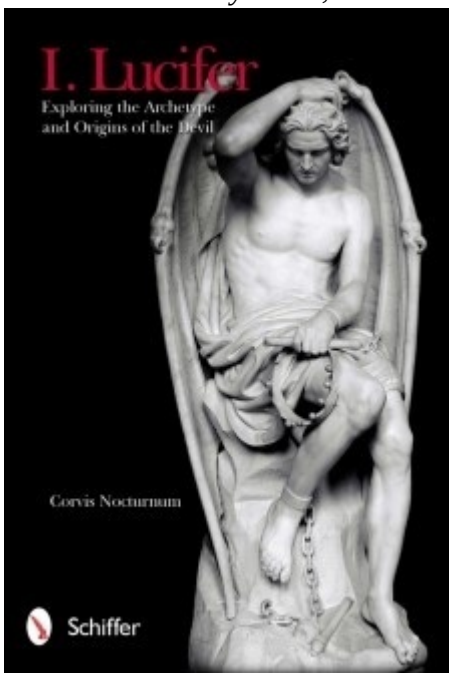

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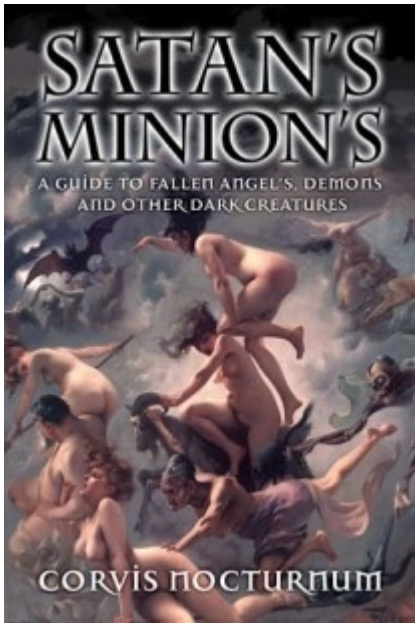

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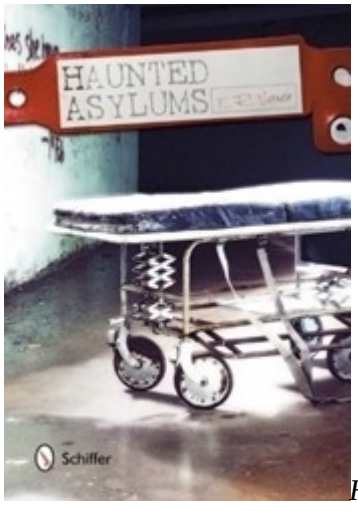

Haunted Asylums, as E.R. Vernor (Schiffer Publishing, 2012)

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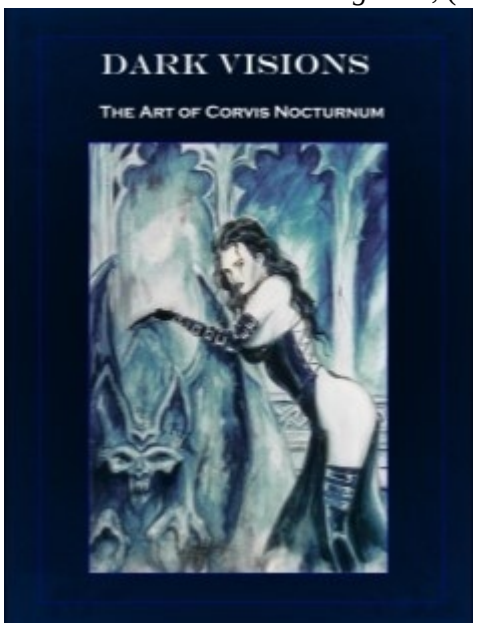

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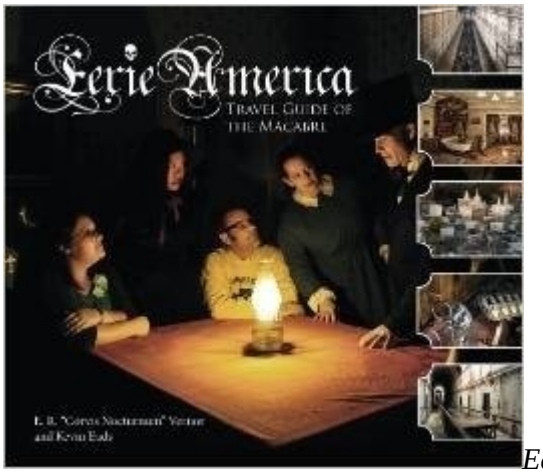

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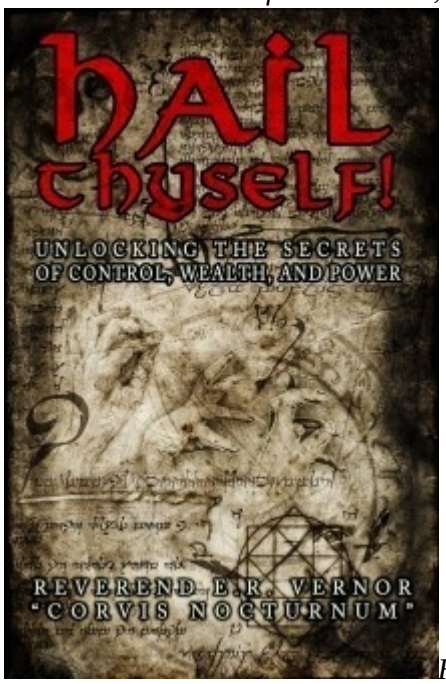

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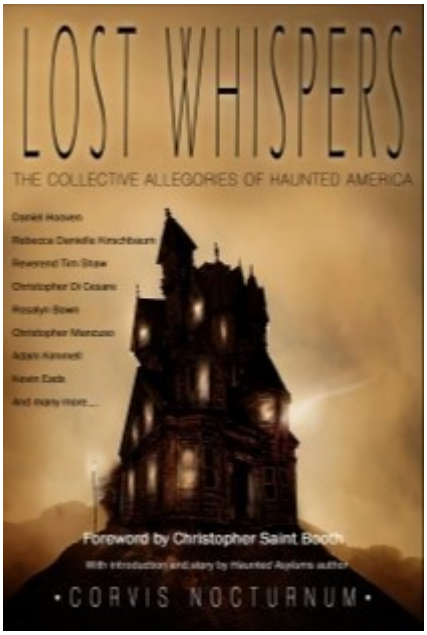

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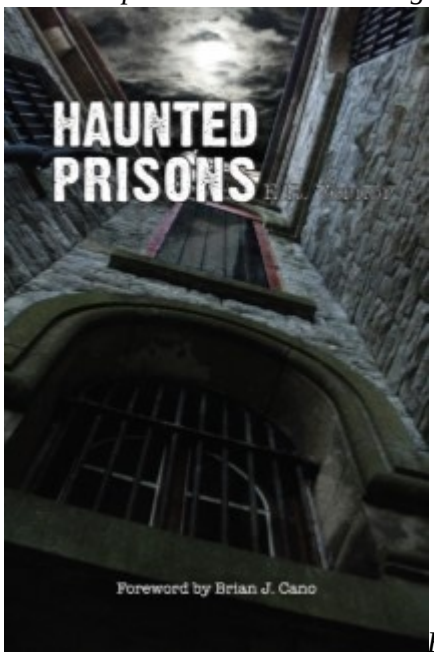

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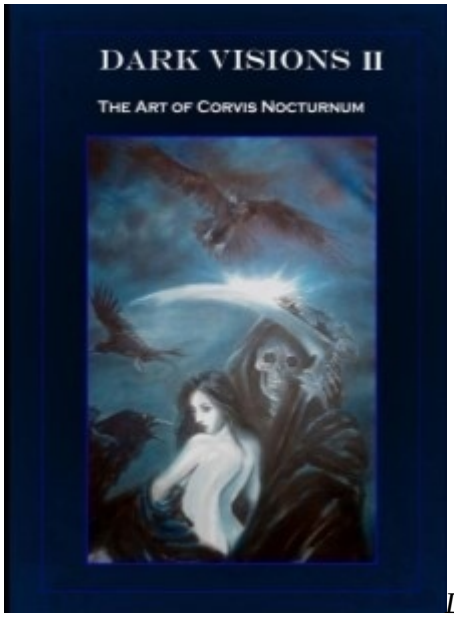

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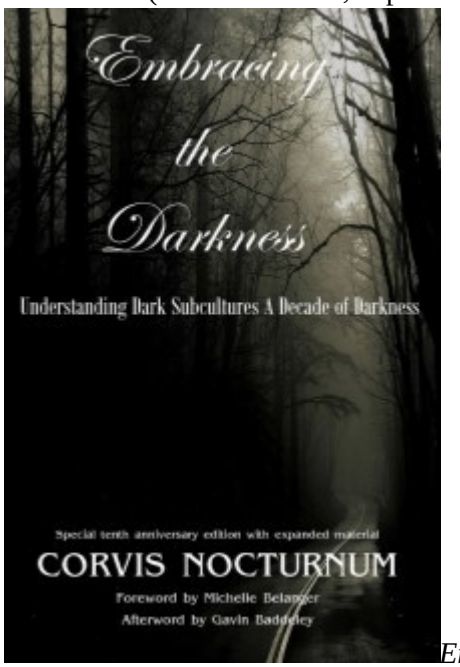
Embracing the Darkness
Understanding Dark Subcultures A Decade of Darkness
Special tenth anniversary edition with expanded material
CORVIS NOCTURNUM
Foreword by Michelle Belanger
Afterword by Gavin Baddeley
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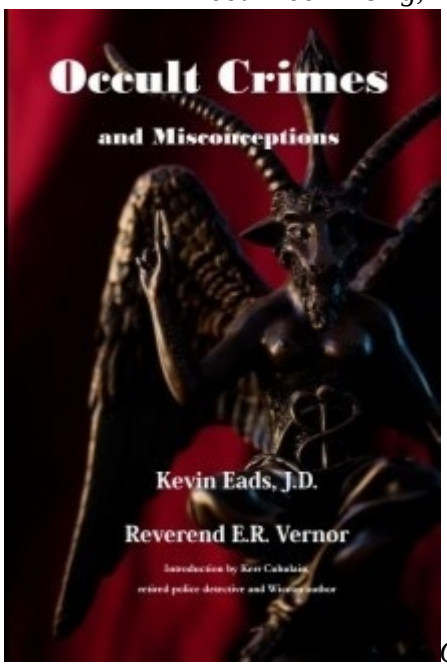
Blood Moon Rising, History of the Werewolf, E. R. Vernor (Dark Moon Press 2015) 

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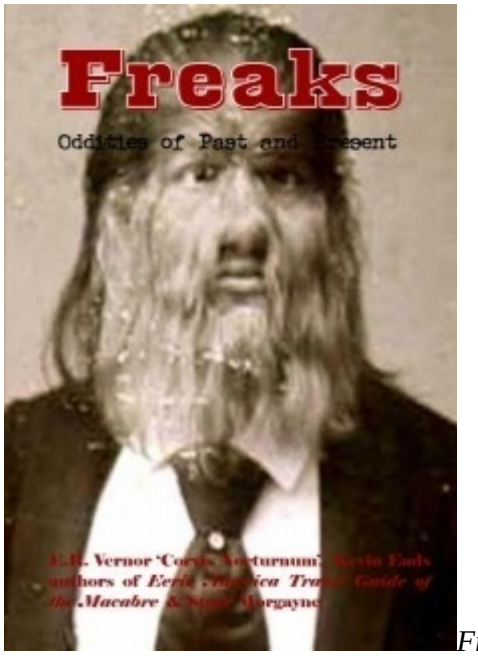
Vernor and Kevin Eads, (Dark Moon Press 2015) 

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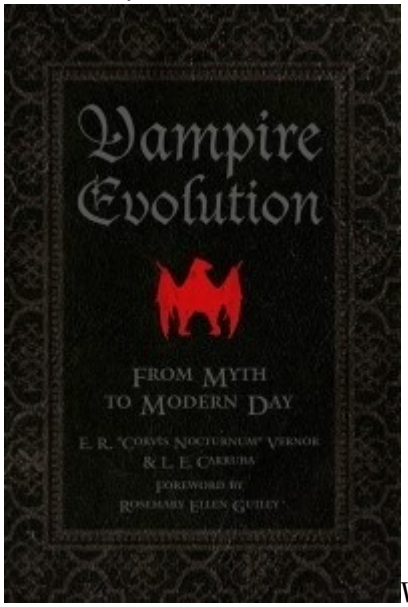

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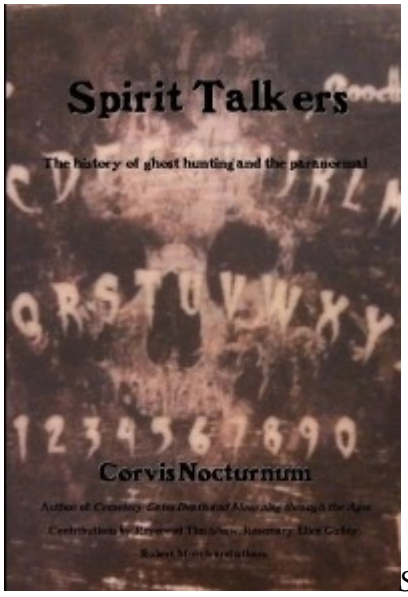

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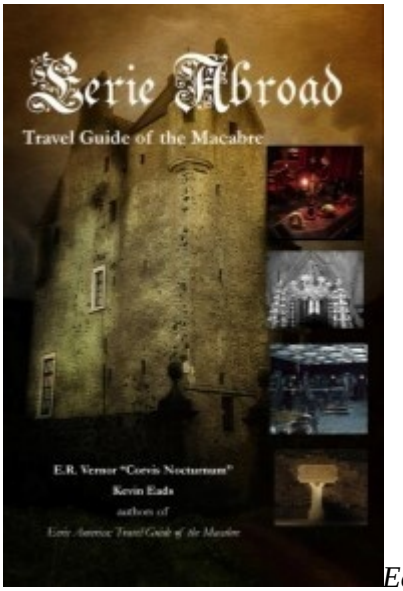
E.R. Vernor Corvis Nocturnum (Dark Moon Press, 2016) 

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